

CHEMISE TYPE OF DRESS PREDOMINATES IN FALL STYLES

Short Skirts and Sleeves, Square Necks Finished With Fine Collars and the Uncorseted Effect Are Chief Characteristics of New Gowns—Wool, Velours, Tricolette, Duvetyne, Tricot de Laine and Silvertone Lead in One Piece Frock Fabrics—Unusual Colors in Demand

By MARTHA GOODE ANDERSON.

RECOGNIZING the beauty of the late summer and early fall models of dresses, it is not difficult to turn our attention entirely away from the summer modes and feast our eyes upon the newer beauties to be spread before us. As the first showing indicates tricolette, duvetyne, tricot de laine, wool velours and silvertone lead in the one piece frock fabrics. The chemise type of dress predominates. Necks are square and finished with fine collars of soft batiste and rare lace. Sleeves are short. Skirts are also tight and short. The uncorseted effect is presented above all others. These are the predominating characteristics of the newer gowns.

Tricot de laine is a new fabric resembling tricolette. It is knitted with a ribbed effect through the surface and is somewhat newer than tricolette though not more popular, as that material seems to be entering on another season of unbroken demand. The combination of these knitted fabrics with woolen or satin is often found just as it has been done before. In fact there are no new or distinctly novel effects to chronicle. The French influence seems to be making itself felt more and more as evidenced by the somewhat shorter skirts and sleeves. Of course the short sleeves bring about a demand for gloves and we learn that London has set the fashion for wearing gloves again preferring pale gray and white to all others.

Nothing Simple About the Prices.

Let us not think for a moment that the simplicity of the dress indicates a corresponding simplicity in price—for such is not the case at all. Indeed these soft and lovely woolen and silken knitted frocks mount up into prices which will give most of us a shock when the moment of buying is at hand. This sort of dress, however, has its advantages, for the woolen materials are heavy enough to wear for some months without an extra wrap, the fur collar, or stole giving sufficient warmth for a time. Indeed many of the fall frocks are designed especially for street wear. A year ago we would have called them coat dresses, for some show a short jacket effect opening over a vest of richly woven and brilliantly colored material by way of contrast and others copy the lines of a heavy outer coat.

While the darker colors are best

suited for the street, it is interesting to see the great number of light colored dresses in the pale shades. One such, for instance, is of bright jade green duvetyne. No other color is used to offset the charm of this color or break the lines except for a slight draped effect at the hips. The frock slips over the head and is without fastenings, as this too is one of the new features. The shoulders are, of course, perfectly fitted, so that the frock may be easily and gracefully adjusted by means of a crushed girdle so arranged as to give a cuirass resemblance at the waist line.

Unusual Colors in Demand.

There seems to be a demand for bright and unusual colors. Henna is one of the newer tones, brought out last season, which is considered very good this fall. One finds a henna tricolette one piece gown with a fringe of heavy henna silk reaching from hips to hem. This fringed skirt is to be much seen as the fall advances. In fact, while we have considered fringe a thing of the past, it is to be noted that many of the imported models are featuring it more and more.

Embroidery is also lavishly used, the sort of heavy stitches which "go" quickly and follow irregular designs. Beading lives on. Of all the trimmings, though, designed to enjoy the greatest favor, fringe seems preferred, not only the silken and chenille fringes, but falls of ribbon not wider than the usual silk used for fringing is frequently employed in a complete overdress for a skirt. So used the ribbon resembles the skirts worn by Hawaiian dancers, as the long pieces flare and swirl with each step. It is an interesting fashion—not ungraceful.

Women realize that there has seldom been introduced a fashion giving greater slenderness than the chemise dress with its straight hanging lines, and duly register gratitude to the fashion makers for the continuance of this type of frock. One of the most effective dresses for winter wear is seen in the chemise gown of "falsion" (rust) brown duvetyne combined with velveteen blocked in a square brown and black check. These newer velveteens in a sort of plaid are to be much used in combination with one of the softer wool materials and with serge also.

It seems from present indications that we are to have a vacation from the ubiquitous serge frock so much in evidence for the past few seasons. The softer and finer fabrics which resemble velvet will take the place and be worn endlessly. Then, too, we are promised a great vogue of satin gowns—black, brown taupe and soft henna and blue shades. There is nothing

brilliant or unusual about these satin dresses—they are demure and sober with no draperies and little trimming, but there is, in spite of these facts, a certain distinction about them most pleasing. They are brought out for utility and service and will not fall in these requirements.

It has been noted during the summer that in the gayest and most fashionable resorts a preference for dark and subdued silks and foulards has been indicated by the great number of such gowns. In a certain most fashionable hotel last week a quartet of fashionable women was seen lunching, each attired in dark foulards relieved by trailing white sprays or huge white dots against the rather sombre silken surface. The gowns were topped by wide brimmed hats with wreaths of flowers, and thus any suggestion of sombreness was entirely lost—thus the fall gown will follow the general effect, for while it will be of almost severe simplicity itself the finest of white lace and batiste collars and cuffs and the gayest of chapeaux will relieve any sombreness. Indeed, we hear a rumor that hats of white kid are to be the choice for the fall dress of this kind. It seems a curious notion to top a dark woolen dress with a hat of white kid, but there is no reason to rasp, for after we have accepted the fashion we shall doubtless like it, for a kid hat can be easily kept fresh and white—therefore it will be a useful thing.

Side Panels in Vivid Shades.

As to the more elaborate type of frock a rather unusual idea has been brought out by introducing side panels in the most vivid shades to contrast with the body of the gown. These panels are made of rich and beautiful materials and in no way break the desired long slender lines. For instance on a handsome afternoon frock of stone blue velvet the maker has set in side panels of a dull green blue chiffon knife pleated and slit in narrow pieces, fringed, to flare with each step. The same sort of picturesque effect is obtained in a white velveteen gown with side panels of dull green. The sleeves are quite long and tight and the only relation the green panels have with the rest of the dress is seen in the stitches outlining the square neck.

Some manufacturers are wondering dubiously if the absence of any decided change in the modes will affect the sales, as most women will feel little necessity for buying something so closely resembling that already possessed, and as there is nothing about a last season's dress to indicate that it is not of this year's cut we

shall be curious to see just what the outcome will be.

Tricolette and velvet will form one of the very good combinations which will be much exploited. A rather unusual treatment of the combination is found in a black and white one piece affair, which has the skirt of black tricolette and the long cuirass bodice of white velvet thickly crisscrossed with jet beads. The sleeves are of the shortest, stopping well above the elbow. Of course this sort of dress is best left for those of young years and round arms, but it is the sort of dress

used for the skirt and the thinner for the long bodice. A string belt of velvet is placed at the hip line, for after all we are not to have a defined waist line any more than we have had during the summer.

It is astonishing the way more silks keep coming forward—very little while some well known maker

all it is an entirely satisfactory fabric which can withstand much wear and retain its prestige. Particularly lovely are some simple dancing frocks of white moire with apron draperies of soft white ostrich feather trimming and angel sleeves of white tulle.

It matters not how demure and simple our street and afternoon frocks



Three of the new coats of duvetyne with embroidery and fur.

we shall frequently see for the dressiest wear. A companion frock to this is that fashioned of velvet and georgette, the heavier material being

launches a dress of this rather old fashioned material with more or less success. It is thought that moire will really catch on for a partial success for dinner and less formal gowns than the dancing and theatre type. After

may be, the glories of the evening frocks are great indeed. Silver and gold and precious stones—of the cleverest imitation type, however, will appear and lace of the richest and rarest. Brocades with metal threads resem-

bling spun gold and shining silver riding through the satin or silk surface are entrancingly beautiful. Crystal beads and rhinestone strings will be lavishly used.

One maker has displayed a frock of white satin with an overdress of white tulle showered throughout with crystal beads as delicate and lovely as raindrops. Pink roses trail underneath the draperies which are cascaded at the hips, and strings of roses and the crystal beads go over the shoulders. The feather trimming which was so extensively used last year is to be even more in demand this—not only as edging for flounces and sleeves but clusters of these soft plumes will be placed at intervals on skirt and bodice.

Black and then more black seems to be decreed for evening affairs. In

fact there is nothing smarter than the net or tulle or lace frock entirely of black and relieved only by some touch of silver or gold brocade introduced in girdle or about the bodice in some clever way. Tulle is successfully employed on many black net gowns, falling on one of them from shoulder to waist, where it is caught with a jet cabochon and trails on down the skirt to the hem. Angel sleeves, which are not entirely new, sweep the floor, and a new sleeve called "web" sleeve is made of threads of beads and tulle which match the body of the gown. The web sleeve likewise sweeps the floor in misty lengths.

Lavender, tulle and amethyst beads put together in a web effect are used as the only trimming on a panne velvet gown of orchid shade.

FURS AND FINE CLOTH OFFER LITTLE DIFFERENCE IN COST

IF one has been denied a fur coat for many years and has secretly cherished a longing therefor, this is the year, doubtless, when this longing can be gratified, for so expensive are the lovely cloth things that if possession is based on the matter of cost then a decision in favor of the fur can be made, as there will be no very great difference in the price. Of course I am referring to the elaborate and dressy models which all women admire and not every one can possess.

We learn of an effort to revive the pony skin coats of a bygone year. There is no doubt at all that every manufacturer will seek to launch every sort of inexpensive fur garment—if there is such a thing—hence the rumor of the pony skin. Squirrel, gray and brown or dyed to match, is spoken of as a trimming. The short fur jackets so much used last year, which were so jaunty and becoming, are again in favor for the fur models for ordinary mortals.

No Radical Changes.

Of course the sumptuous things of ermine, mink, sable and seal are regal and lovely in capeline and dolman effects which swathe the wearer from tip to toe in a luxury indescribable. Just as in the fall dresses there is nothing radically differing from styles of recent months, so in coats and wraps there is no departure from accepted models.

A favored style is seen in the fine warm coats of camel's hair following the design of an officer's trench coat belted and close fitted for warmth and comfort. These lovely camel's hair coats are often mounted with deep fur collars of softest texture, such as brown fox or lynx. The huge pockets and deep fur cuffs which were so in evidence a season ago are no longer featured so emphatically, either on this sort of coat or on one of the velvety duvetyne or wool velours.

The dolman shape persists in spite of the persistent rumors to the contrary, and many of the average exclusive houses are showing the dolman, not only in the less expensive materials, but in the splendid furs and brocades and velvets as well. Much embroidery in self colors done in heavy silken threads is observed—perhaps for the reason that the great cost of fur will place it beyond the average pocket-book. A curious notion is seen in the use of monkey fur placed fringed

along the bottom of short jackets, and used also to trim fur toques.

The use of monkey fur on an evening wrap of black satin is not unpleasing, as it has been cleverly done, but monkey fur will not be greatly admired, however smart it may be considered. On the particular wrap which it embellishes the back has been caught up in a sort of overdress suggesting the drooping blouse the French makers exploit continuously. The fur is used as a banding underneath this drapery and extends around to the front and down the sides of the coat. The very long hair has all the effect of fringe and is soft and silky. The sleeves in this wrap are really more slits in the front sides, and they too are edged with the monkey fur and form the collar, which is so made that it buttons up around the ears or falls away in a little cape effect. The lining of this handsome wrap is of white satin puffed with huge black velvet dots. This fashion of doubling material adds as much to the cost as it does to the beauty of a garment and the fall cloak is apt to be as radiant inside—perhaps even more so than the outside.

Less pretentious than this silken wrap and very lovely is a handsome straight hanging coat of tan camel's hair with perfectly unbroken lines down the back except for a tight plain yoke across the shoulders. At the sides a pointed pocket effect is introduced in brown seal, and the high rolling collar which ruffles around the throat is also made of the rich brown seal. The sleeves are long and tight and finished at the wrist with a narrow cuff of the brown seal. This is an excellent example of a conservative and beautiful coat suitable for every day-time occasion.

Velvet Wraps for Evening Wear.

So many women have invested in handsome fur pieces for wear with the one piece dress that the demand for the untrimmed coat is met by the manufacturers in velvet wraps for evening wear which have no fur whatever about them. These are for the most part made up in rather simple designs with long, loose lines, plain, rather tight sleeves, and resembling elongated jackets. They are very graceful, and with the addition of one's own furs are quite as sumptuous as the average woman need demand.

For motoring some very smart capes of fine English tweed are made with lamb's wool linings, which unbutton and can be quickly removed. These travelling capes are a delight for commuters and motor car, and are copied from trench coats much used by officers during the war. The tweed is so

treated that it is impervious to rain. It is found that the heather mixtures and intermingled colored surfaces are much better for a wrap for general use than the solid colors, and for an evening smart coat in twilled cords and invisible stripes and mixtures are much in demand for bad weather wraps and general service.

Lined With Wool or Flannel.

Of course many women find it practical to use the coat suit through the winter season, and for this reason have the coat heavily interlined with lamb's wool or flannel. Years ago we often saw the lining of jackets of this sort made of white and gray rabbit skin, also much used for the long and all-enveloping evening capes, but rabbit skin is costly these days, and one rarely finds it so employed except for motor and ocean travel.

It is quite possible to insert an interlining of one of the fleecy warm woolen fabrics without adding clumsiness to the coat. No combination is lovelier than one of the soft blue heather mixtures with a soft gray fur. One such coat suit has the plain skirt which is demanded on all the newest models and a rather short jacket in a box coat effect, except that it is placed distinctly a box coat for a belt placed across the back prevents this. A high collar of gray squirrel tumbles around the throat and also adds cuffs to the tight sleeves. The new coat suits, like the new dresses and wraps, reveal no radical departures in the way of design or lines.

Skirts are only slightly shorter, but distinctly wider, thirty-six inches, and even more, being the accepted measurement around the bottom. Because the skirt is short the majority of coats will reach only to the hip. A clever model has a panel down the back, broken to hang over the waistline and extending in a position effect slightly longer than the sides of the jacket. The material used is tobacco brown duvetyne, very soft and rich looking, and the fur collar and lace placed on the back panel are of brown seal.

News of Hotels and Restaurants

Thomas Healy's Golden Glades.

"Blossom Festival," the only ice skating show in New York which is presented twice nightly at Thomas Healy's Golden Glades, Broadway and Sixty-sixth street, where patrons may dine and dance around a huge cake of ice, continues its successful run. An erroneous report to the effect that Mr. Healy contemplates curtailing his amusement attraction owing to war time prohibition was emphatically denied by the proprietor of this popular dining and dancing quarters.

The revue will therefore continue twice nightly in the Glades, at 7:30 for dinner and 11:30 for supper. However, new ice skating specialties, songs and dances are added weekly that keep the performance up to the high standard established at the outset.

Refreshing Breezes at Murray's.

The "merry whirl," as dancing on the revolving floor at Murray's Roman Gardens is called, is a continuous performance for twelve consecutive hours, that is, from 1 to 1 every day of the calendar regardless of whether it's "wet" or "dry." The arctic coolth created by a wonderful ventilating contrivance causes refreshing breezes to blow overhead, so that even on the very warmest of summer afternoons dancing is enjoyable.

Hotel Shelburne Season Success.

The success of the regular summer season at the Hotel Shelburne, Brighton Beach, has exceeded all past seasons to such an extent that plans have already been consummated to continue the amusement and summery features well along into the fall and perhaps the winter.

In line with this policy the Shelburne last week exercised an option which it held upon the services of Lieut. Tim Brynn and his famous "Black Devil Jazz Band" of the 35th Field Artillery for the entire month of September. This will come as joyous news to the thousands of enthusiastic followers which these wild, fighting jazzers have acquired during their phenomenally successful season at the Shelburne. "Mr. Jazz Himself," as Lieut. Brynn is popularly known, deserves worlds of praise for making the Shelburne one of the largest and most popular dancing resorts of the East.

Bathing Beauties at Gosler's Campus.

Imagine having a nice cool bathing beach brought right up to you while you are eating. Oh, boy! The very latest styles—and no costume censor. A galaxy of beauties headed by Maxine Henry, who makes Neptune's Daughters look like a cigar store Indian by comparison. This bathing scene is one of the new numbers at Gosler's Campus—and the poor little mermaids



Mr. and Mrs. Villepigue.

have to swim their fins off giving encores. Another feature in which the dainty Maxine Henry stars is the original number, "Look Into My Heart," supported by Virginia Lee, lately of "Going Up," and a whole cast of Venus de Miles in disguise. There are some clever dancing numbers by some of the lightfoots from the footlights of Broadway, including a graceful "Cleopatra Dance" in true Egyptian style by Miss Fredrick.

Fountain Inn.

Fountain Inn, on the Merrick Road at Lynbrook, is enjoying a popularity only measured by capacity diners nightly and there is no lull in business noticeable since the advent of war time prohibition.

Pelham Heath Inn.

Those who have discovered Pelham Heath Inn, on the Pelham Parkway, acclaim its hospitality in no unmeasured terms, for they count themselves fortunate who have tarried within its homelike portals.



A frock of castor silk duvetyne with embroidery and one of henna tricolette with fringe.

Abbey E. Underwood.